

Washington State Arts Commission

Art in Public Places Program

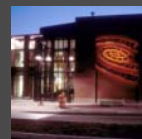


Public Artist Roster Application Tutorial

Andrea Wilbur-Sigo, *Thunderbird Saves Wolf* (detail), 2004. Site: The Evergreen State College, Olympia

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Cris Bruch, *Department of Forensic Morphology Annex* (detail), 2004. Site: University of Washington, Seattle. Pam Beyette, *Alluvial Benchmarks* (detail), 2003. Site: White River High, Buckley. Wayne Chabre, *Confluence* (detail), 2004. Site: Eastmont Junior High, Wenatchee. Johanna Poethig, *Flight of the Mind*, 2005. Site: Clark College / Washington State University, Vancouver. David Govadare, *Cosmic Totem*, 2004. Site: Whatcom Community College, Bellingham

Jury Process

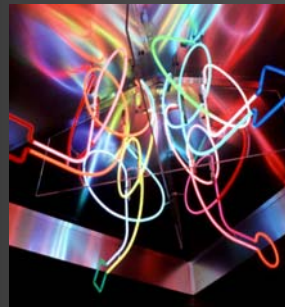
- Jury is looking for
 - Artistic excellence
 - Technical ability
 - Ability to work at a scale and in materials appropriate for commissioned, permanent artwork
 - A cohesive body of work
- Jury will review 200+ applications
- Jury spends approximately 5 seconds on each slide pair



Dick Elliott, *Circle of Light*, 1992. Site: Yakima Valley Sundome, Yakima

Portfolio Review

- Jury views 2 slides at a time
- Staff reads from your *Slide Annotation Sheet*
- Jury deliberates, while viewing your last 2 slides
- As needed, staff refers to your *Slide Annotation Sheet* or resume
- Jurors vote



George Wray, *Vaulted Axis*, 1997. Site: East Valley Intermediate School, Yakima

Example: Successful Application

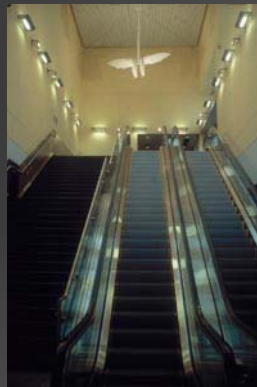
- The following excerpts from a successful *Public Artist Roster* application was submitted in 2002 by Pullman, WA artist Miles Pepper.
 - Pepper's images and short narrative description from the Slide Annotation Sheet are highlighted on each screen.
- Pepper received his first Washington State Arts Commission contract in 2004, for a work at Michael Anderson Elementary School, Spokane.

Example: Successful Application



Miles Pepper, Slide 1

Short narrative description: Close view of kinetic sculpture for Portland International Airport. Exterior wind vane moves interior artwork. Based on da Vinci drawings of flying machines (shown outside during test).



Miles Pepper, Slide 2

Short narrative description: Installed view. Kinetic sculpture driven by exterior wind vane for the Portland International Airport.

Example: Successful Application



Miles Pepper, Slide 3
Short narrative description: A multi-piece weathervane.



Miles Pepper, Slide 4
Short narrative description: One of nine individually pole-mounted pieces in "Coho Commute" at Tri-Met Park and Ride site.

Example: Successful Application



Miles Pepper, Slide 5
Short narrative description: Designed to be attached atop the architecture of light rail shelters.



Miles Pepper, Slide 6
Short narrative description: Kinetic sculptures representing Oregon coastal wildlife. Overlooking new Stellar Cove Exhibit at the Oregon Zoo, Portland.

Example: Successful Application



Miles Pepper, Slide 7
Short narrative description: Representative of geometric, abstract work.



Miles Pepper, Slide 8
Short narrative description: Kinetic artwork integrates into Spanish-style architecture at Airport Marina Center, Oxnard. Incorporates complex governor mechanism that protects the artwork from occasional strong winds.

Example: Successful Application



Miles Pepper, Slide 9
Short narrative description: Integrates a multitude of animal forms referencing its proximity to a zoo. Kinetic artwork overlooks redesigned children's play area.



Miles Pepper, Slide 10
Short narrative description: Detail. Multiple exposures of previous artwork.

What Makes a Strong Application?

- **Cohesive and Recent Body of Work**
 - Jurors understand the type of work you are currently making.
- **Professional Quality Slides**
 - Images are in focus, well-lit, free of distractions, and your artwork is distinguishable from the surrounding environment.



Cecelia Blomberg, *The Grays Harbor College Tapestry*, 2004. Site: Grays Harbor College, Aberdeen

What Makes a Strong Application?

- **Complete and Thoughtful Slide Annotation Sheet**
 - Slide Annotation Sheet is read aloud while jurors review your slides.
 - Short narrative description field of the Slide Annotation Sheet helps the jury understand the artwork. Use it to describe what might not be visible in the artwork, for example: the artwork moves, it includes text, it is a model for a large scale work, it was created in response to...



Gloria Bornstein, *Field of Wishes*, 2003. Site: Olympic College, Shelton

What Makes a Strong Application?

■ Strong, Strategic Slide Order

- Your first 2 slides are the jury's first impression of your work.
- Pair details with overviews when they provide important information about the work, such as texture, craft, or content.
- Select strong works for your final 2 slides. They will be projected while the jury deliberates.
- Choose your best work as your A, B, C, and D slides. If you are accepted into the *Public Artist Roster*, these four slides will be shown to Art Selection Committees viewing the roster. Should the Art Selection Committee choose you for their short list, they will then see all 10 of your slides.

Commission Process

- The following screens outline the artwork commission process and how the *Public Artist Roster* is used by the Art in Public Places Program.



Irene Pijoan, *Integument* (detail), 1999. Site: University of Washington, Harborview Medical Center, Seattle

Overview

- Audience: public schools, colleges, universities, and state agencies
- Approximate number of sites who review the *Public Artist Roster* each year: 80
- Typical budget: \$30,000
- Budget range: \$25,000 - \$300,000+



Jim Hirschfield and Sonja Iishi, *Ring of Fire*, 2002. Site: Bellevue Community College
Michael Dennis, *At Play*, 1995. Site: Sashalie Junior High, Federal Way

Art Selection Committees

- Art Selection Committees are formed by the local partner, whose site will be home to the commissioned artwork.
- Art in Public Places Program Staff meets with the Art Selection Committee 3 times:
 - Meeting 1: Orientation to the program and artwork criteria development
 - Meeting 2: Review *Public Artist Roster* slides (200+ artists, 4 slides each – the A, B, C, & D slides you submitted)
 - Meeting 3: Review of short list & artist selection (15-20 artists, 10 slides each – your full portfolio)

Art Selection Committee & Artist

- Artist, Art Selection Committee, and staff meet 3 times:
 - Meeting 1: Visit the site and review artwork criteria
 - Meeting 2: Artist's preliminary proposal
 - Meeting 3: Artist's final proposal
- Artist (with staff as liaison to Art Selection Committee)
 - If the proposal is accepted, the artist fabricates and installs the art, working with the structural engineer and/or general contractor as required.

Example: Project Overview

- Site: Heritage High School, Vancouver
- Budget: \$26,000
- Art Selection Committee: principal, teachers, parent, students
- Project Timeline: Dec. 2000 – Sept. 2002
- Art Selection Committee discussion topics and artwork criteria development:
 - Concerns about vandalism
 - Interests: bronze; seating elements; functional work
 - Hopes artwork will take advantage of the light and symmetry present in the building design
 - Prominent placement of artwork

The artist's final proposal includes: a written description of the artwork (concept, materials, dimensions, installation techniques, and anticipated routine maintenance); scale renderings of artwork and imagery; technical installation drawings showing how the artwork will be attached; site plan showing location of artwork and identification plaque; budget; and timeline.

Example: Installed Artwork

Anne Storrs
Heritage Brocade, 2002
Cast Stone



Questions?

- Visit www.arts.wa.gov and select Art in Public Places to download the prospectus and application.
- Contact the Art in Public Places Program at deanes@arts.wa.gov or (360) 753-5894.



Peter and Sue Richards, *Sky Sweeps*, 2004. Site: South Aberdeen near the Chehalis River Bridge